

LARA FLUXÀ

bombon



(b. 1985, lives and works in Barcelona)

Lara Fluxà works with fragile materials such as water, air, salt, tar, light or glass to reflect on the fragility of the balance of ecosystems. She speaks about the importance of care in contrast to the pervasive development of extractive and exploitative activities. Her work invites us to rethink our relations with the environment and to build new, integrated and collaborative forms of existence. Through her practice, she questions our ways of doing things and our response to the ecological crisis, returning the spectator to a position in which awareness and responsibility become inexcusable.

She has a BA in Fine Arts from the University of Barcelona and a MA in Art Production and Research. Her individual exhibitions include *Firefly*, *Bombon* projects (Barcelona, ES, 2024); *LLIM*, Catalan Pavillion, Venice Art Biennial (Venice, IT, 2022); *MALC*, Museo Es Baluard (Palma, ES, 2021); *Delu*, *Projecte SD* (Barcelona, ES, 2019); *VERNI*, *Espai 13*, *Fundació Joan Miró* (Barcelona, ES, 2018); *Dissolution is the best solution for pollution*, *Lo pati* (Amposta, ES, 2016) or *Getting Around!*, *Fundación Felicia Fuster* (Barcelona, ES, 2015) among others. Her

group exhibitions include *Intenció Poètica*, MACBA (Barcelona, ES, 2024); *Turno de réplica. Cuestión de piel*, Patio Herreriano (Valladolid, ES, 2024); *En diálogo: museo y colección*, Es Baluard (Palma, ES, 2024); *Premi Ciutat de Palma Antoni Gelabert*, Casal Solleric (Palma, ES, 2024); *Liste Art Fair* (Basel, CH, 2023); *Fam*, *Espai Zape* (Valencia, ES, 2022); *Our garden needs its flowers*, *Tecla Sala* (l'Hospitalet de Llobregat, ES, 2020), *Become immortal and the dying*, *La Capella* (Barcelona, ES, 2020); *Theory of Joy*, *Museu Contemporani Ibiza* (Ibiza, ES, 2020); *The swamp thing*, *La Casa Encendida* (Madrid, ES, 2020); *Real Beauty*, *AND Platform* (Sant Cugat, ES, 2019); *Espacio*, *Dilalica* (Barcelona, ES, 2019) or *Tabula Rasa*, *MUU Kaapeli* (Helsinki, FI, 2014), among others.

Her work is part of public collections such as *Fundació Sorigué* (Barcelona, ES), *MACBA* (Barcelona, ES), *Es Baluard* (Mallorca, ES), *Fundación Vila Casas* (Barcelona, ES) or *FRAC Corse* (Haute-Corse, FR). She has been awarded with the *Ciudad de Palma Antoni Gelabert Award for Visual Arts* (2023), and an award from the *Asociación Catalana de Críticos de Arte* (2019) among others.

ARCOMADRID (2025)



Ashur (2025) piece view

ARCOmadrid, Madrid, ES

With Bombon projects

“For this edition of ARCOmadrid 2025, we present works by Eva Fàbregas, Lara Fluxà, Pere Llobera and Marie Zolamian together with a solo project by Aldo Urbano, titled Cathedral Debacle. A dialogue consisting of different materialities and visual languages that shares an interest for the fragility, the transformation and the tension between the personal and the collective. Through their practices, these artists explore sensoriality, history and perception as devices to inhabit the present with alternative forms.

Fàbregas and Fluxà work with the organic, the malleable and the ephemeral. Fluxà explores the fragility of ecological balance through materials such as glass, water or motor oil, taking in consideration the instability and the need to take a conscious posture towards our environment. In parallel, Fàbregas approaches sculpture from sensuality, with biomorphic forms that evoke bodies in transformation.”

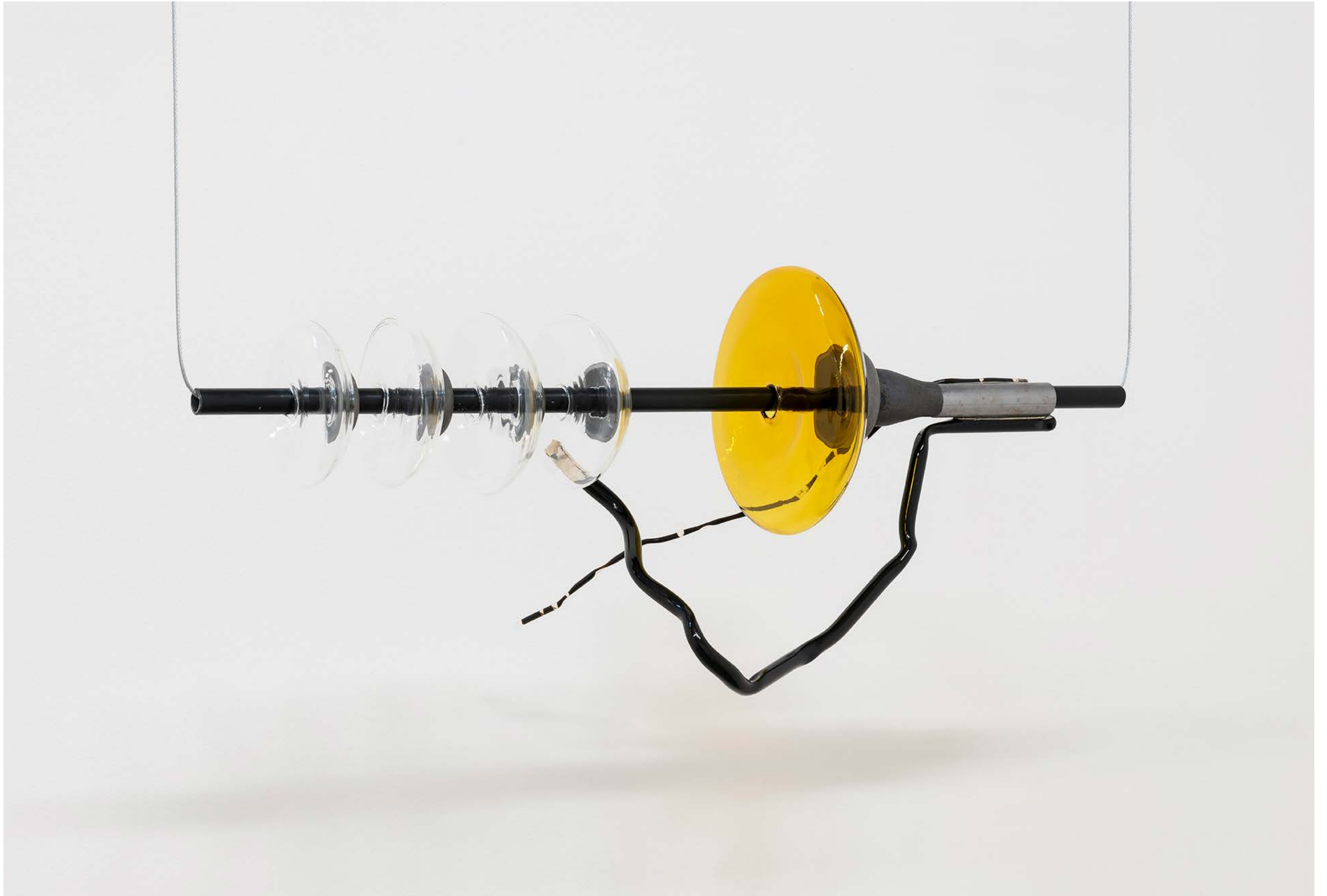
—Fragment of the exhibition text



Demuja (2025) piece view



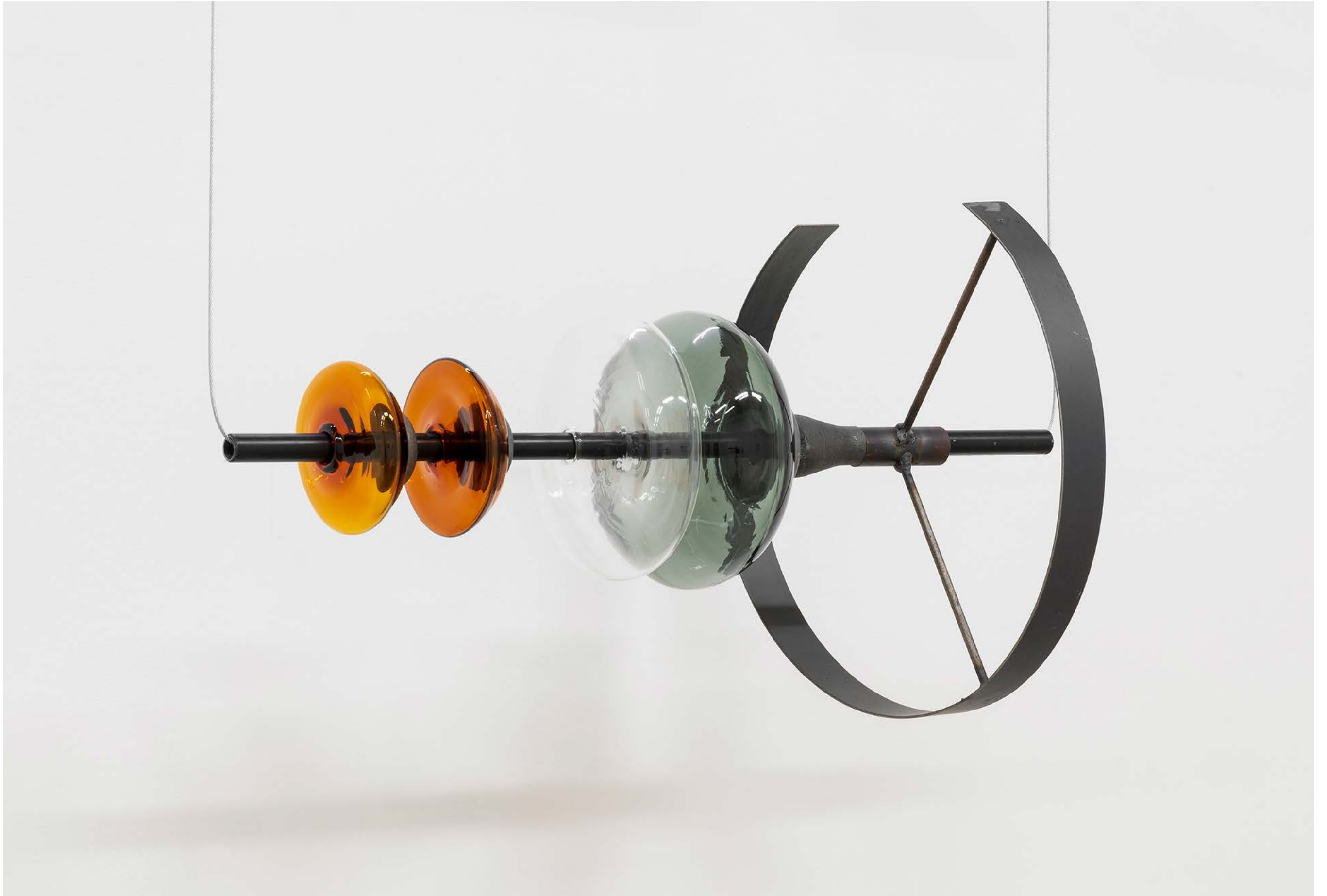
Demuja (2025) piece detail



Asfir (2025) piece view



Asfir (2025) piece detail



Bres (2025) piece view



Bres (2025) piece detail

FIREFLY (2024)



Firefly (2024) exhibition detail

Barcelona Gallery Weekend, Bombon Projects, Barcelona, ES

“*Firefly* is an exhibition by Lara Fluxà in which the artist takes more distance than in previous projects. Inspired by some of the elements that make up power plants, a series of metal structures are anchored to the walls of the gallery. From these supports, cables emerge that both delimit the space and house flying sculptures. There are other objects scattered throughout the rest of the room: several iron structures constantly interrupted by cylindrical pieces of glass in different colors, or a blunt whitish sculpture sitting on the floor among others. But the chosen title, *Firefly*, makes a direct reference to a certain insect, fireflies, light-bearing worms. These bugs, common in humid areas, practice a peculiar nocturnal courtship ritual. A complex dialogue between males and females that is triggered by a succession of flashes of light casted by each of them.

The energetic climate generated through this intermittent flickering is what Fluxà's interested in recreating within the environment she builds. The moment prior to the loving act can be more important than the act itself, the perfect moment to shorten distances: an instant of creation, of an energy in perpetual and tense happening, more imaginative than productive. The temporality that is created is malleable and changeable, glass-like qualities. It is also an open, inaugural moment that announces what is yet to come.”

—Fragment of the exhibition text by Blanca del Río



Firefly (2024) exhibition view



Firefly (2024) exhibition view



Firefly (2024) exhibition view



Firefly (2024) exhibition detail



Firefly (2024) exhibition detail

TURNO DE RÉPLICA. CUESTIÓN DE PIEL (2024)



Turno de réplica. Cuestión de piel (2024) exhibition detail

Museo Patio Herreriano, Valladolid, ES

Collective exhibition with Rafael Canogar, Modest Cuixart, Francesc Farreras, Alberto Greco, Rubén Grilo, Josep Guinovart, Oier Iruretagoiena, Sahatsa Jauregi, Manuel Millares, Lucio Muñoz, Lucía C. Pino, Mònica Planes, Manuel Rivera, Alfredo Rodríguez, Antoni Tàpies and Darío Villalba

In September 2021, an exhibition titled *Turno de Réplica. Construcción/ Composición* opened its door within the rooms of the Museo Patio Herreriano in an attempt to add new layers of meaning to the Colección Arte Contemporáneo.

Following the same spirit, a new chapter of this exhibition format—*Cuestión de piel* being its subtitle—tho approaches us to the notion of texture, to the epidermal condition of the work of art. The project has, at its core, the informal collection treasured by the Colección Arte Contemporáneo. Some of the more relevant pieces of the artist most notable of the movement are found here, and it's to those which this exhibition pretends to react. It wants to do it through the work of a group of young artists to which the observations, disquisitions, dilemmas, tremors, and doubts around the material determine both the process and the future of the whole piece.



Turno de réplica. Cuestión de piel (2024) exhibition detail



Turno de réplica. Cuestión de piel (2024) exhibition view

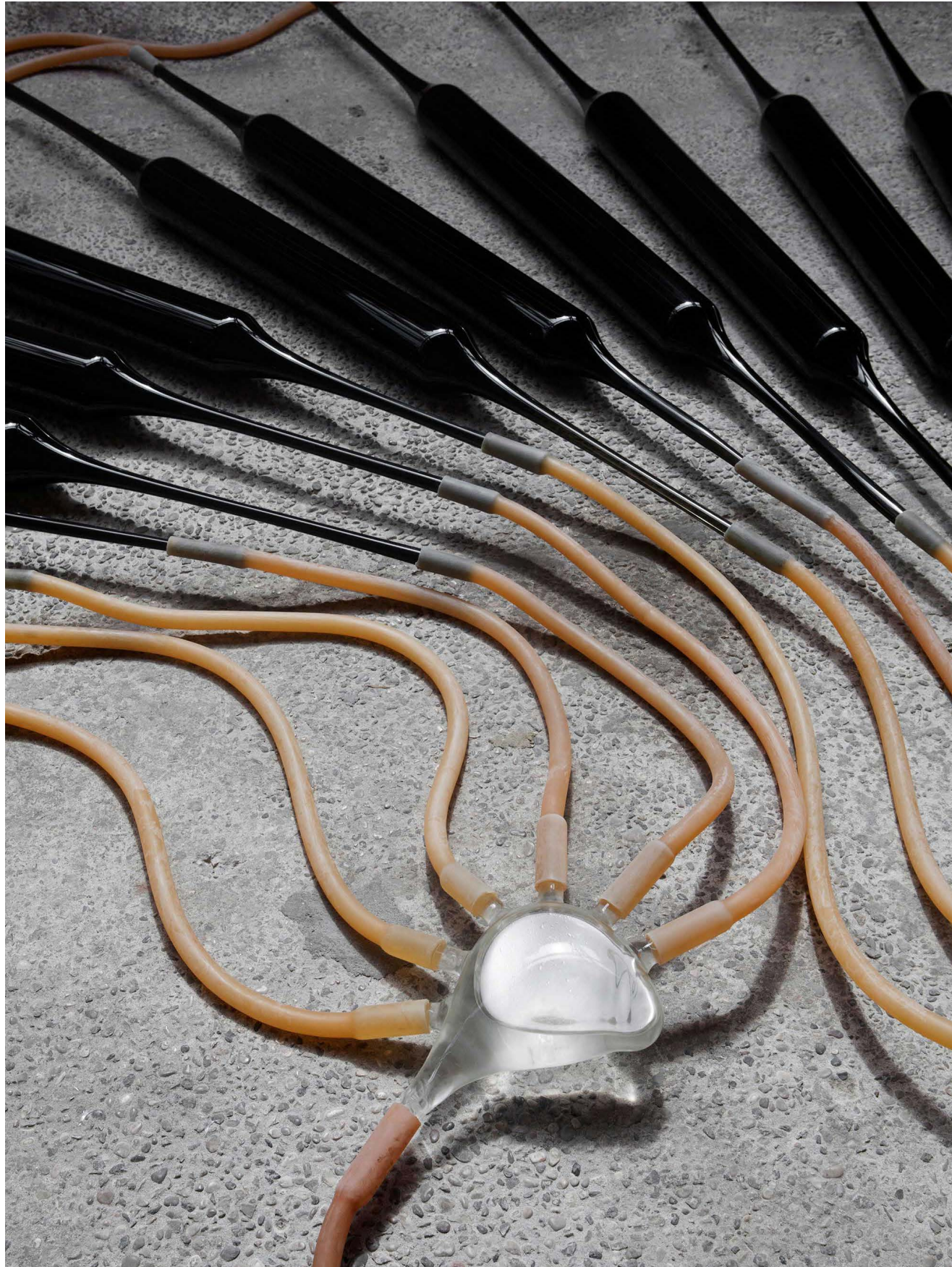


Turno de réplica. Cuestión de piel (2024) exhibition view



Turno de réplica. Cuestión de piel (2024) exhibition detail

LLIM (2022)



LLIM (2022) exhibition detail

Catalonia Pabillion, Venice Biennale, Venice, IT

“A fusible stone at the same time as a solid juice. Glass is the very manifestation of ambiguity, according to the words the first traveler used to describe the industry in Venice. The same can be said of the city; it has been cradled throughout the centuries in a precarious balance between a solid state and a liquid one. Venice emerges from the sediments supplied by the rivers that flow into the lagoon, although it is under perpetual threat of disappearing into the waters of the Adriatic.

LLIM (silt in catalan) discreetly adheres to the canals and the glass tubes, connecting them, and, as it circulates, it progressively assimilates the layers that make up the place. Without being able to distinguish cause from effect, or interior from exterior, in Venice *LLIM* conducts itself like a Klein bottle: it is a situated manifestation of the viscous behavior of matter.

That a city surrounded by water became the glass-making center of the western world in the 13th century is a circumstance that is entirely due to viscosity: the ability of glass and water to reversibly mutate between states of matter keeps them open to collaboration and facilitates their coexistence.

Water has fertile power because it becomes silt when in contact with the earth. From the black mud of the Nile, the fertile land, comes the Arabic word khemia, alchemy, which has historically found a source of inspiration in glass, and its practitioners used it for the transmutation of base metals. *LLIM* does not aspire, in any case, to the obtaining of gold nor of the quintessence: it moves the foundation of Venice with the same calm that it metabolizes and returns the materials to their origin.”

—Fragment of the exhibition text by Oriol Fontdevilla



LLIM (2022) exhibition view



LLIM (2022) exhibition view



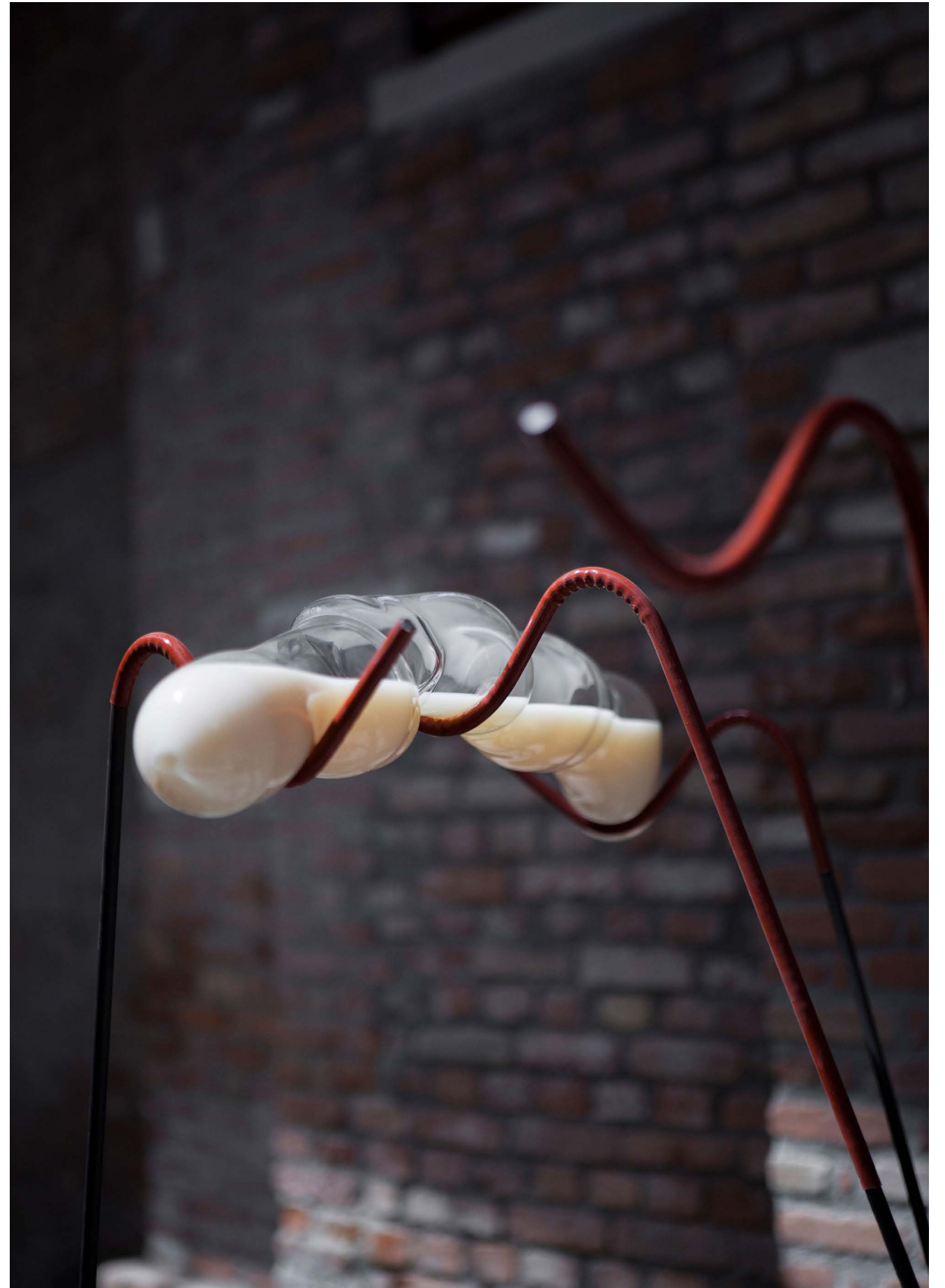
LLIM (2022) exhibition detail



LLIM (2022) exhibition detail



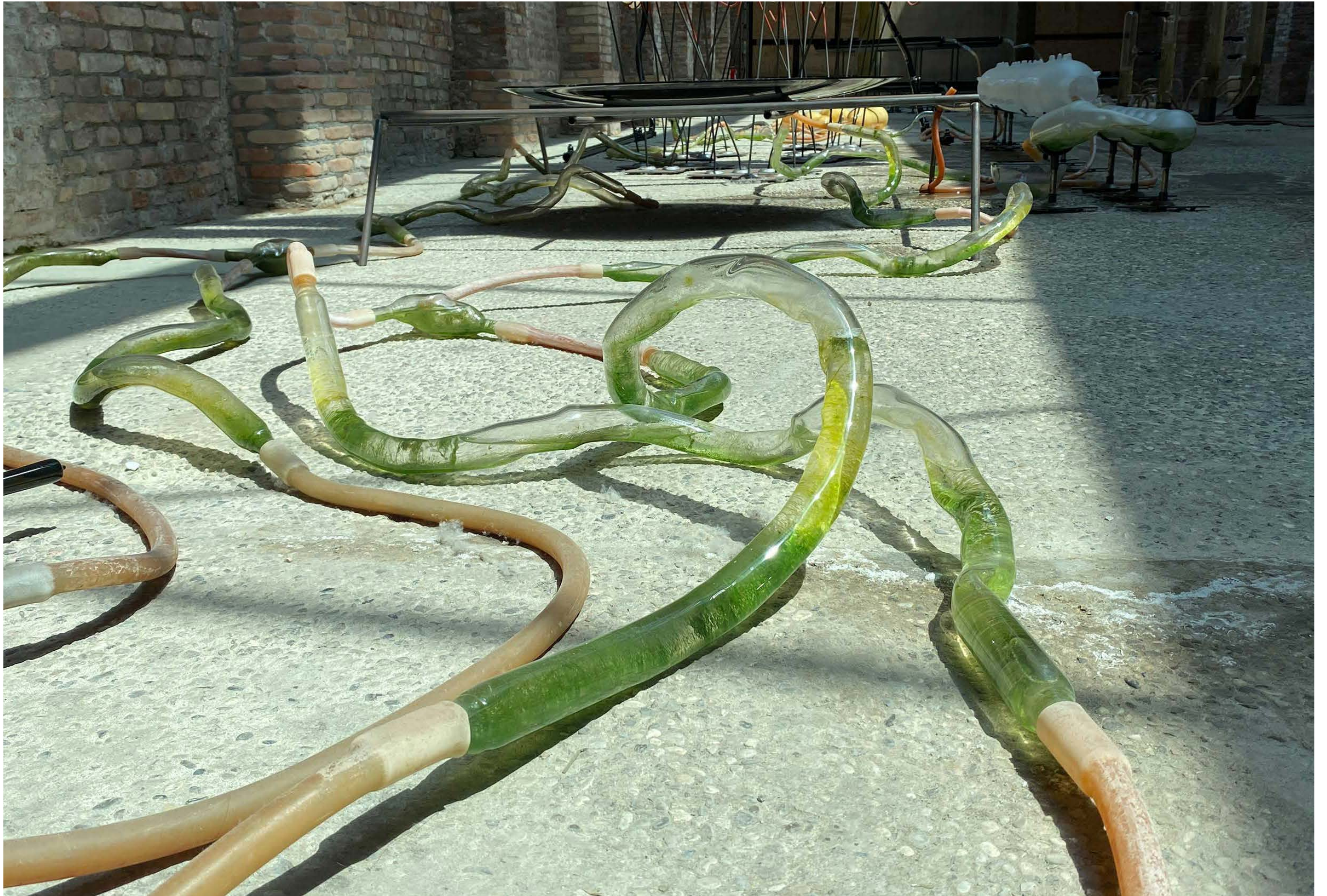
LLIM (2022) exhibition view



LLIM (2022) exhibition detail



LLIM (2022) exhibition detail



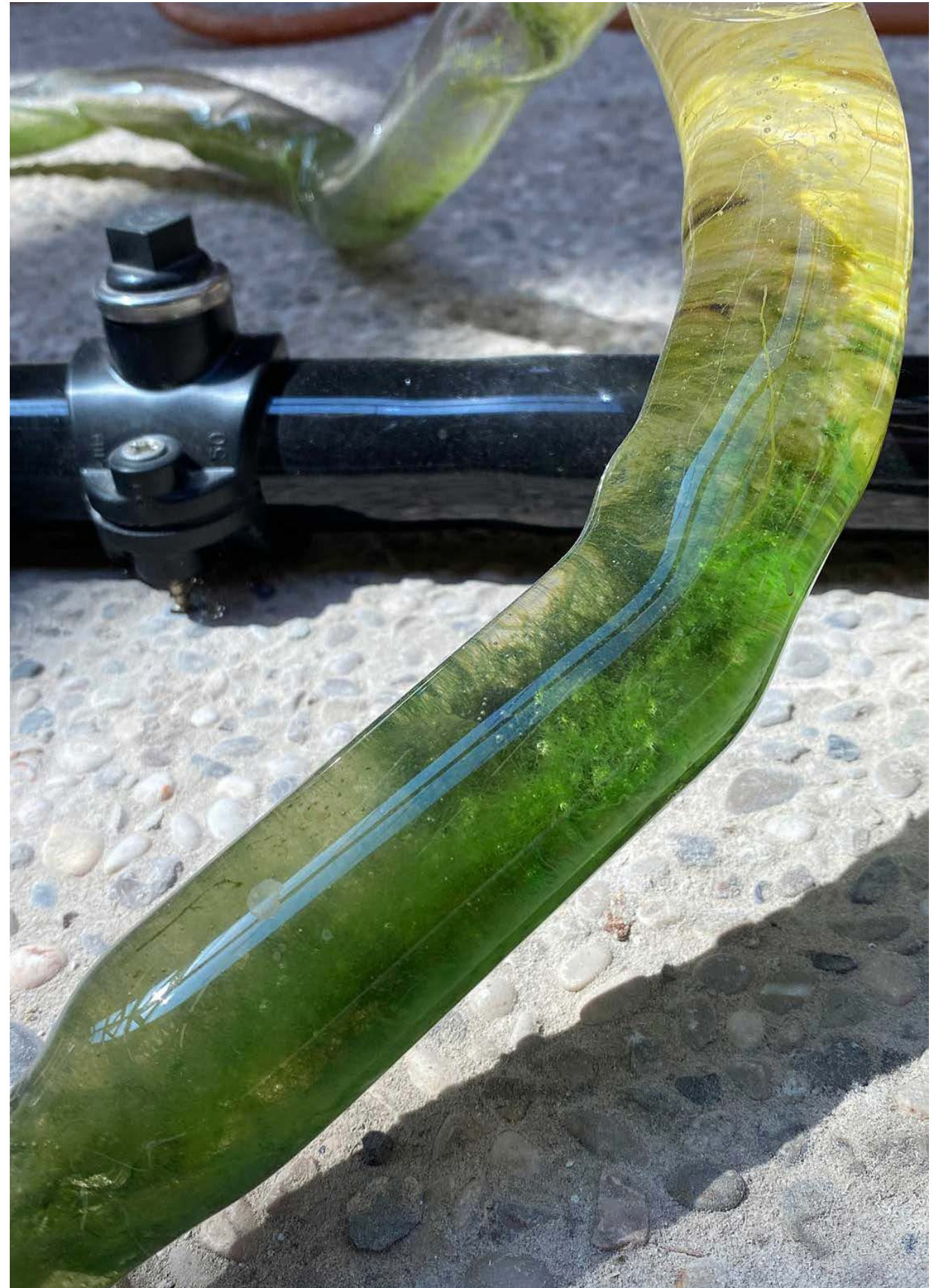
LLIM (2022) exhibition view



LLIM (2022) exhibition detail

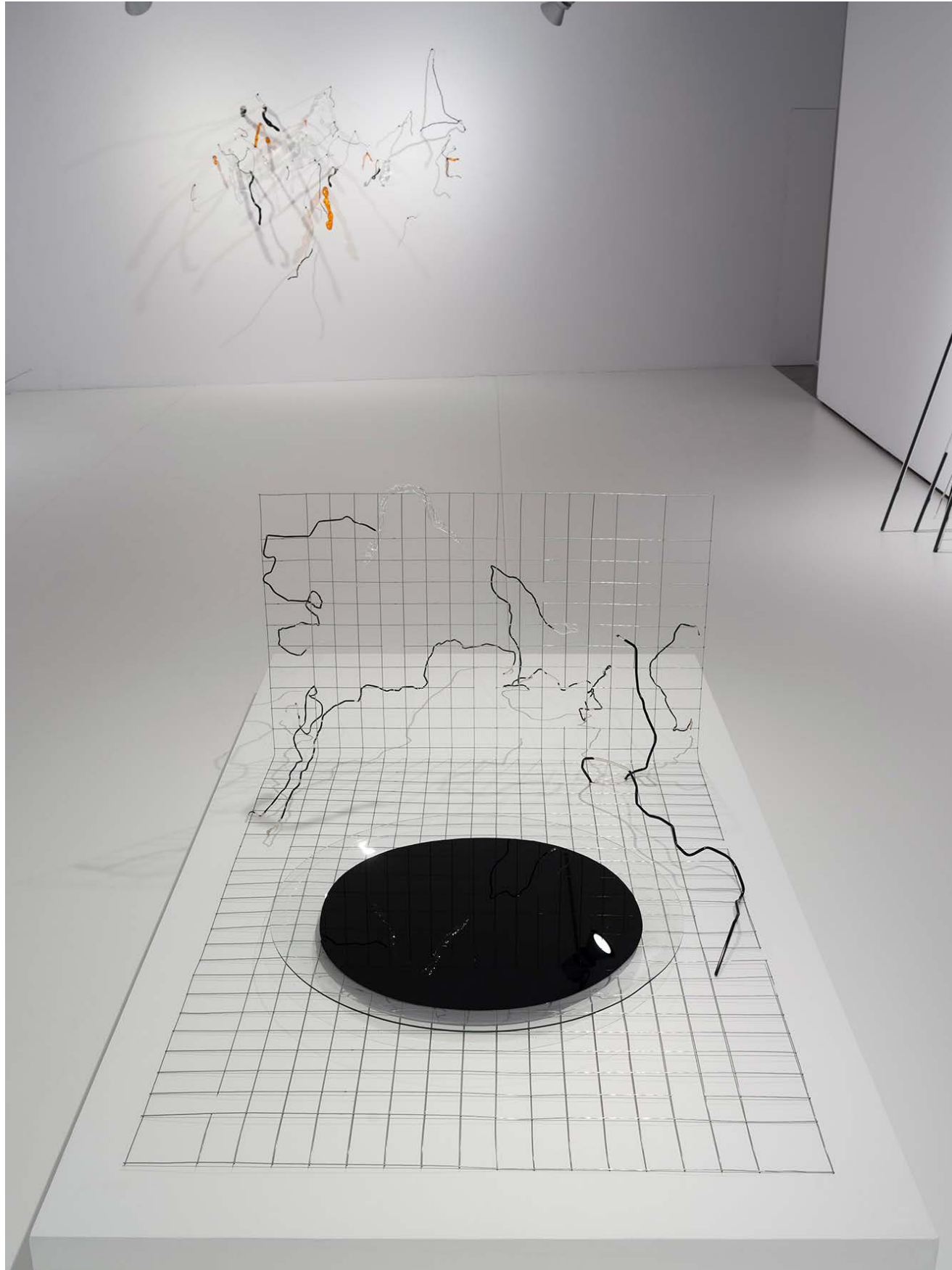


LLIM (2022) exhibition view



LLIM (2022) exhibition detail

MALC (2021)



MALC (2021) exhibition view

Es Baluard, Palma de Mallorca, ES

“MALC. *Thinking the Feet, Moving the Surroundings* is a project where the artist creates a universe inhabited by organic glass forms that invite us to reflect on the fragility, tension and violence that human beings generate from their ways of inhabiting the contemporary world.

Malc is an environment in which different families, organisms and processes that are part of other moments inhabit and, for the first time, coexist in a new space, creating new tensions and realities.”

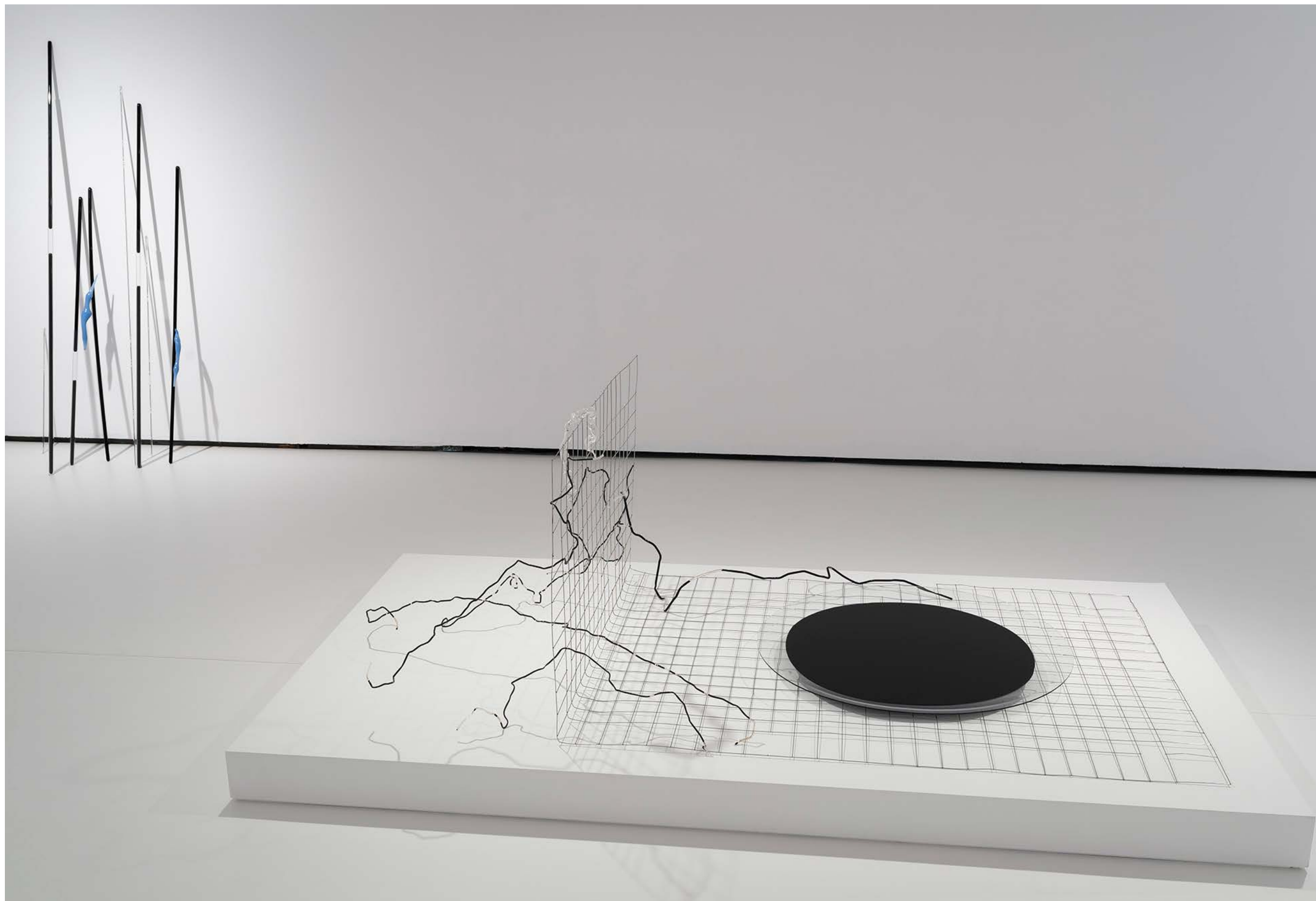
—Fragment of the exhibition text



MALC (2021) exhibition view



MALC (2021) exhibition view



MALC (2021) exhibition view

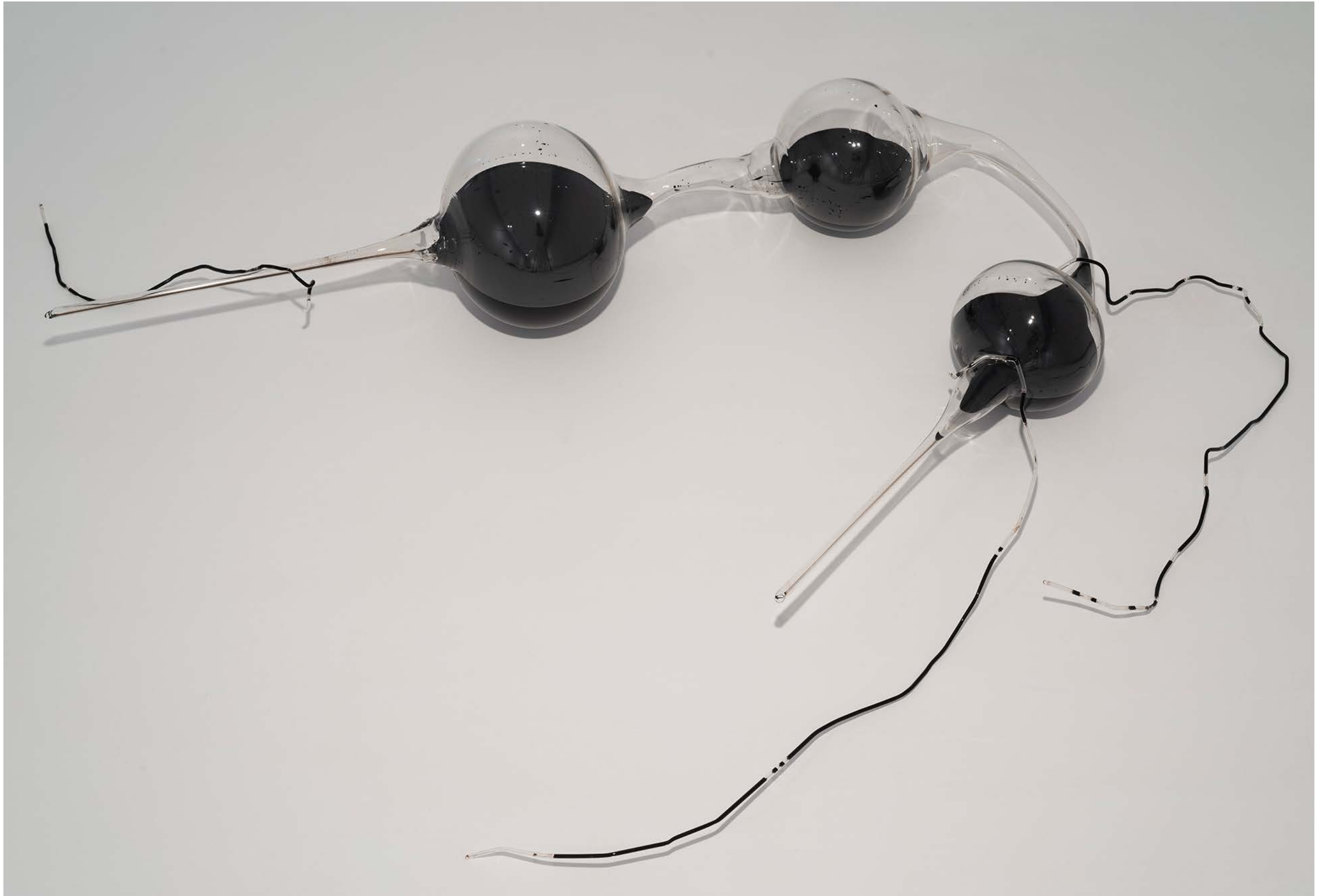


MALC (2021) exhibition detail



MALC (2021) exhibition details





MALC (2021) exhibition detail



MALC (2021) exhibition detail



MALC (2021) exhibition detail

DELU (2019)



DELU (2019) exhibition detail

ProjecteSD, Barcelona, ISO

*I miss you most when I think of these three things:
The vegetables
The factory
The sea*

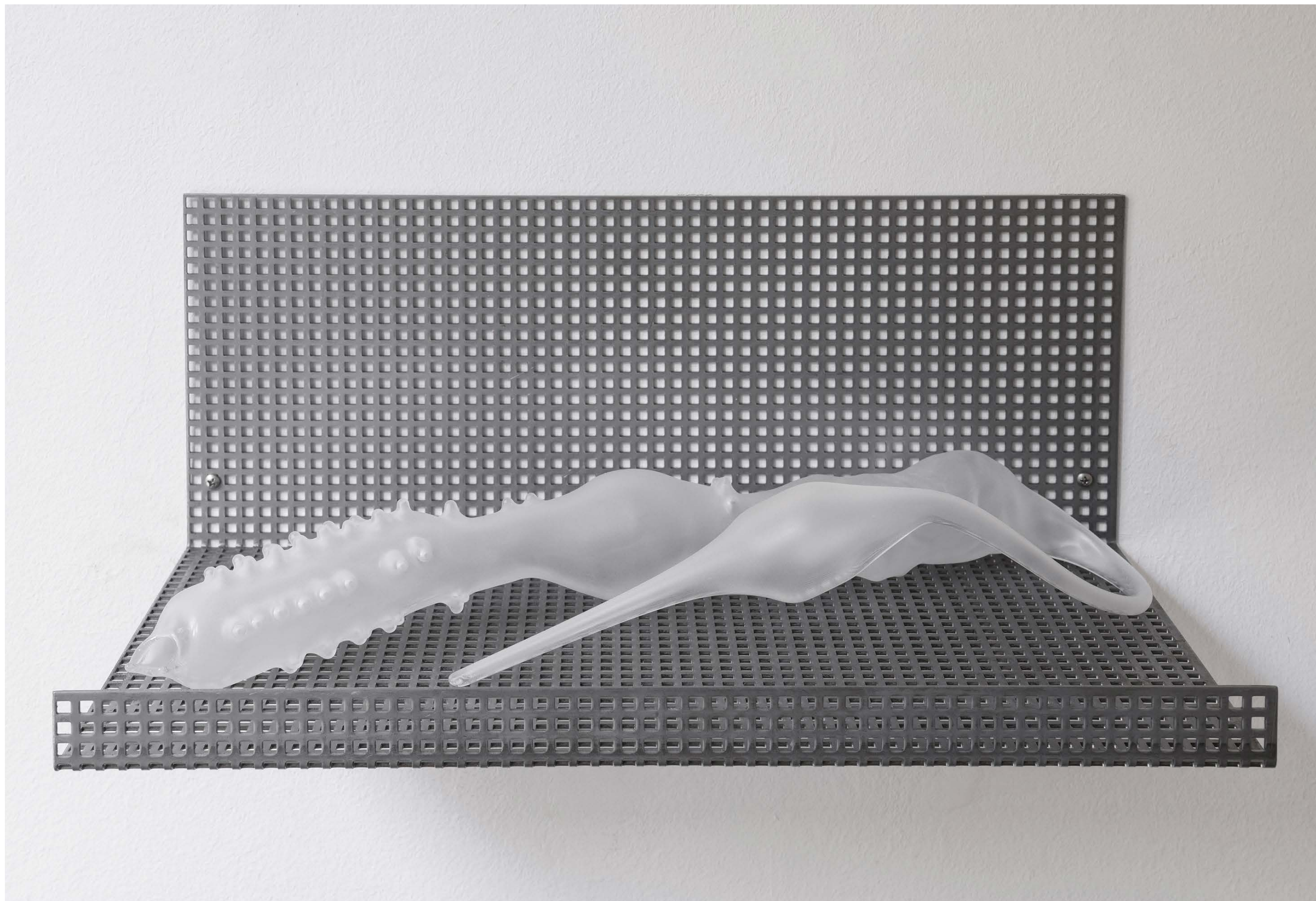
— Michael Lawton

“Delu refers to the practice of Fluxà, to her link with the sea, to her work and to her life. The text alludes to the sensuality and organicity of the artist’s work. Each of her sculptures seem to be living bodies on their own. Curved, contorted, transparent creatures that seem to grow in different shaped spaces distinct, sometimes filled with liquid of various natures, sometimes partly coloured, as if they were in constant metamorphosis, alive. At ground level or near the ceiling, perched on top of a metal bench, straight or distorted, contaminated with industrial oil or clean and crystal clear, they move along the narrow and irregular spaces of the room, like fluids that slide slowly to colonize every interstice. Elegant, enigmatic, fragile, sensual, evasive.”

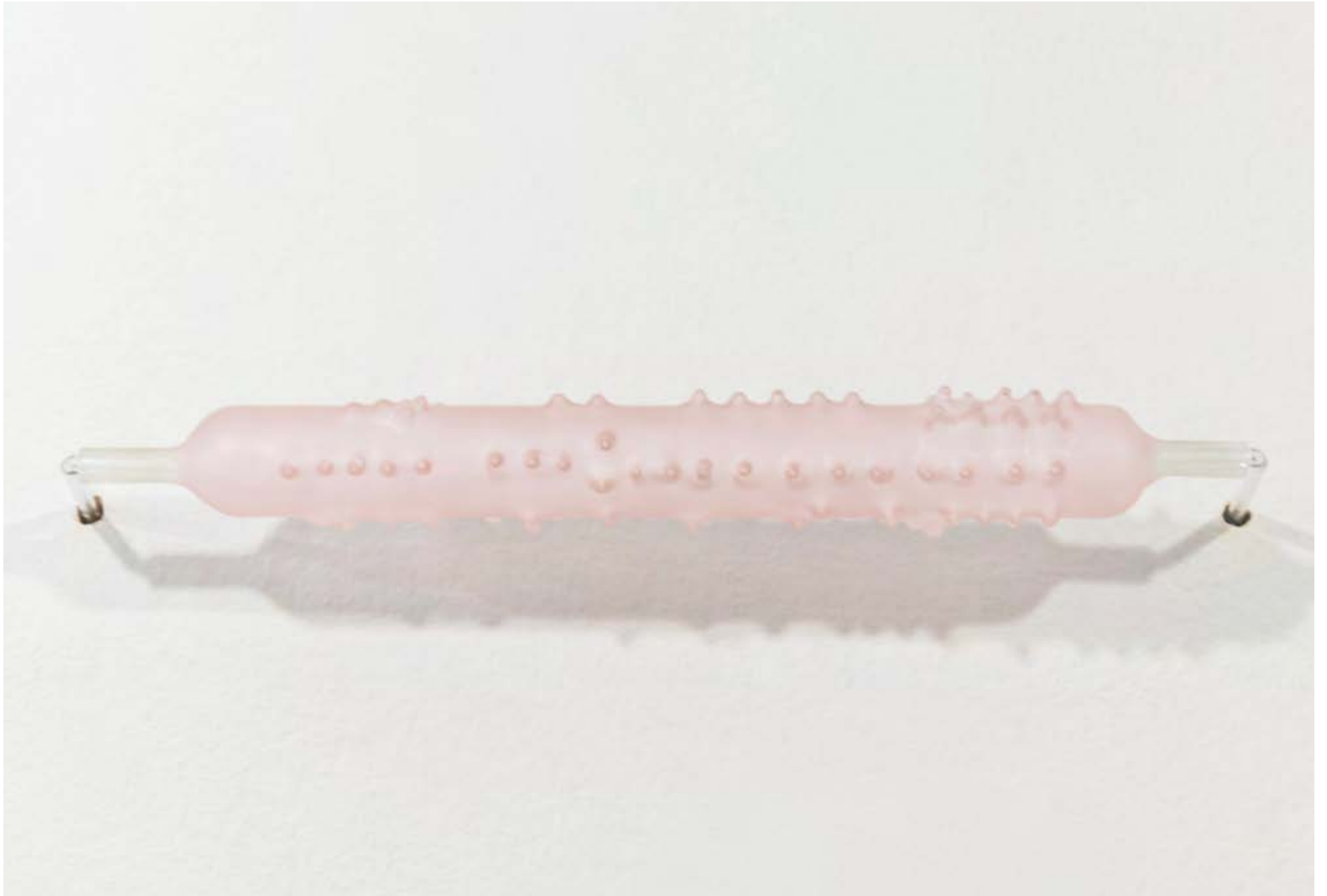
—Fragment of the exhibition text



DELU (2019) exhibition view



DELU (2019) exhibition detail



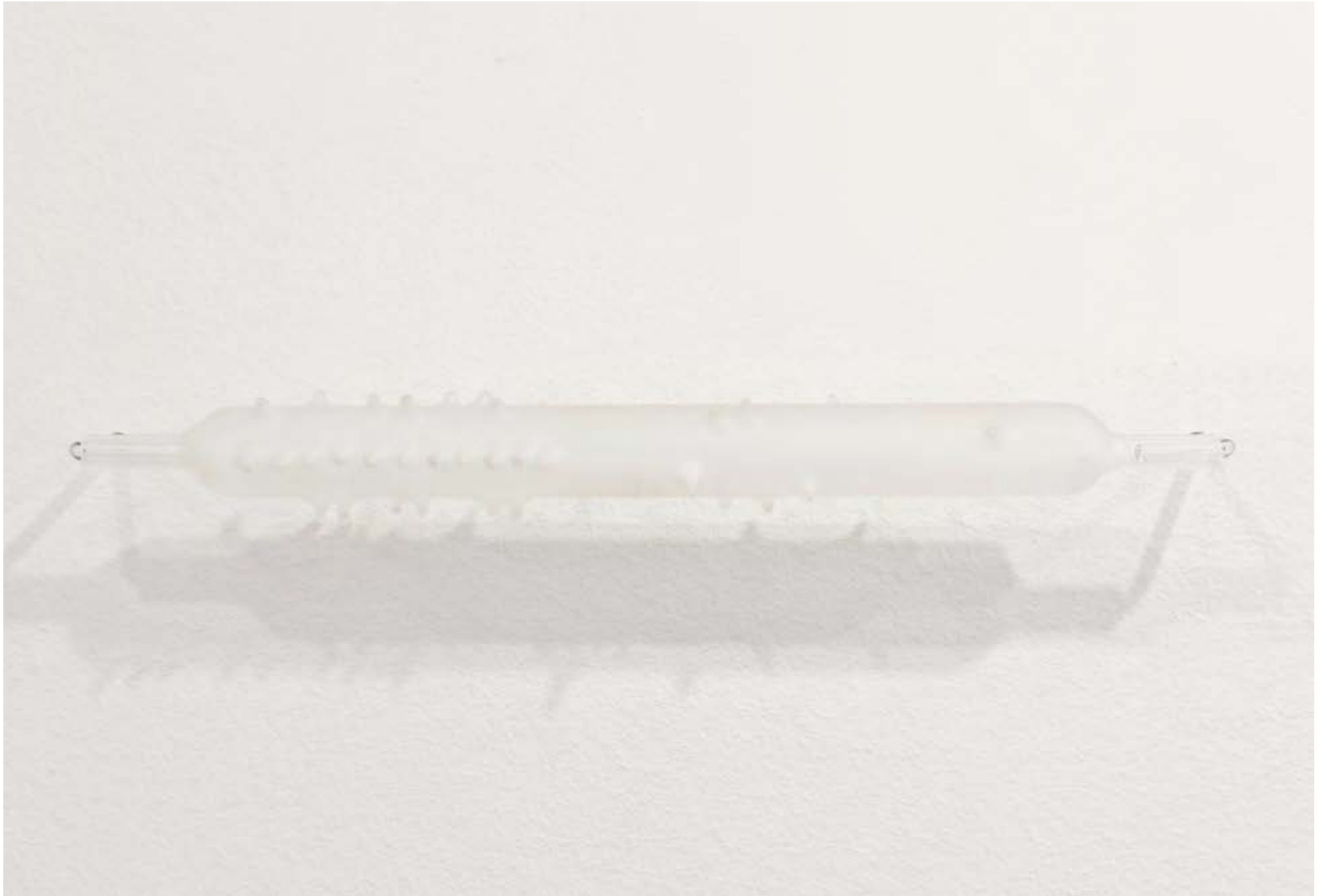
DELU (2019) exhibition detail



DELU (2019) exhibition detail



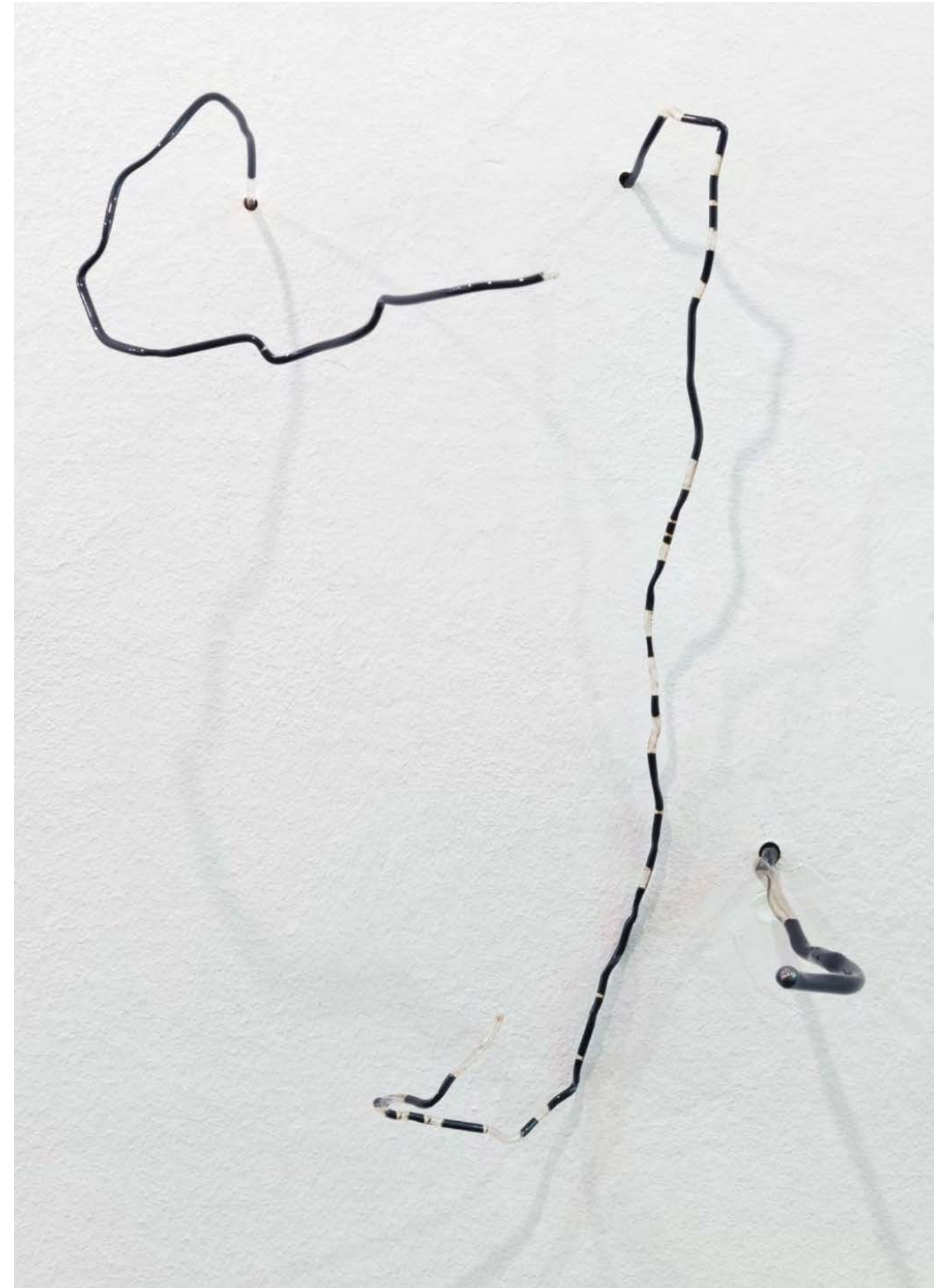
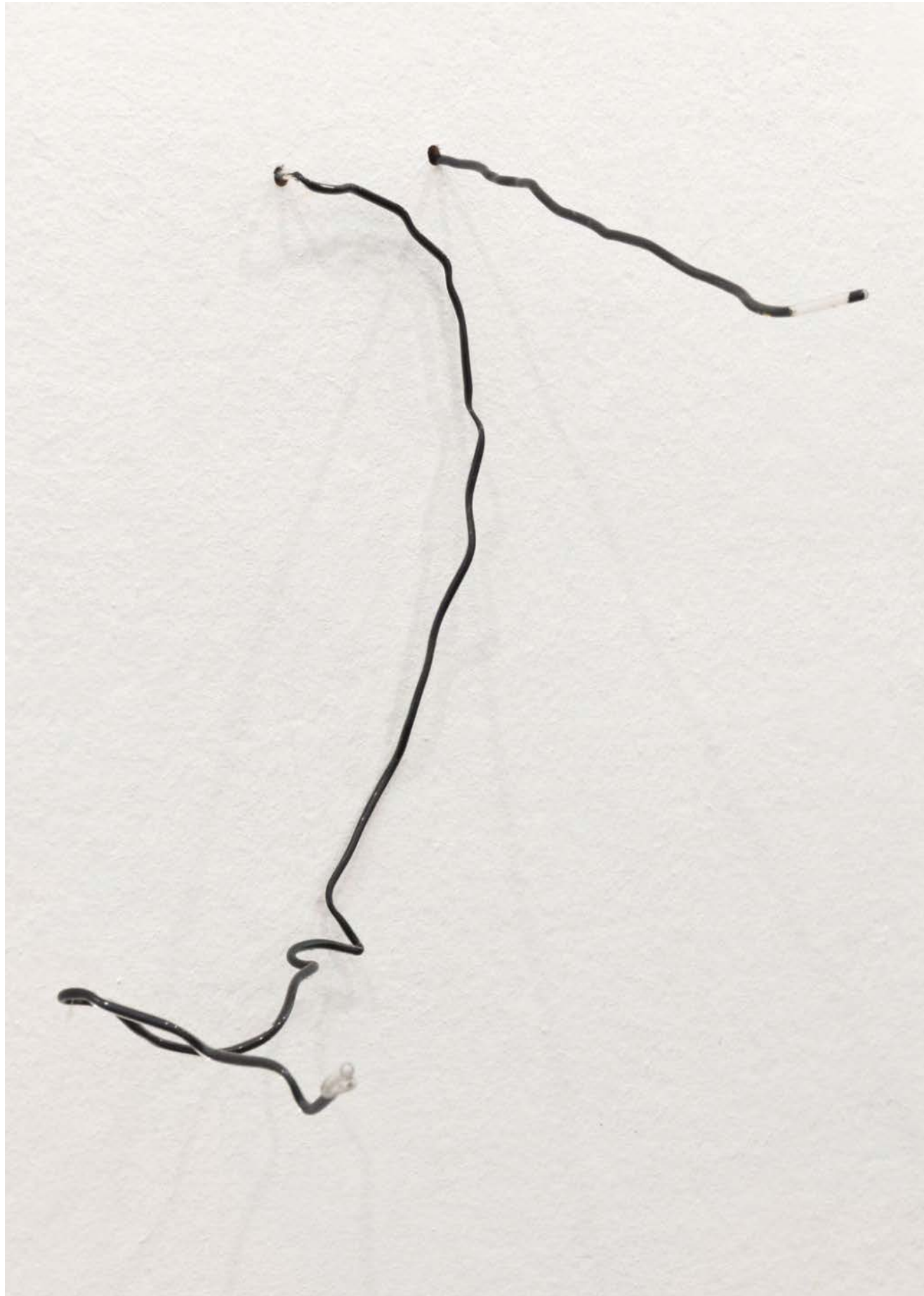
DELU (2019) exhibition detail



DELU (2019) exhibition detail



DELU (2019) exhibition details



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DELU (2019) exhibition details



DELU (2019) exhibition detail

VERNI (2019)



Verni (2019) exhibition detail

Espai 13, Fundació Joan Miró, Barcelona, ES

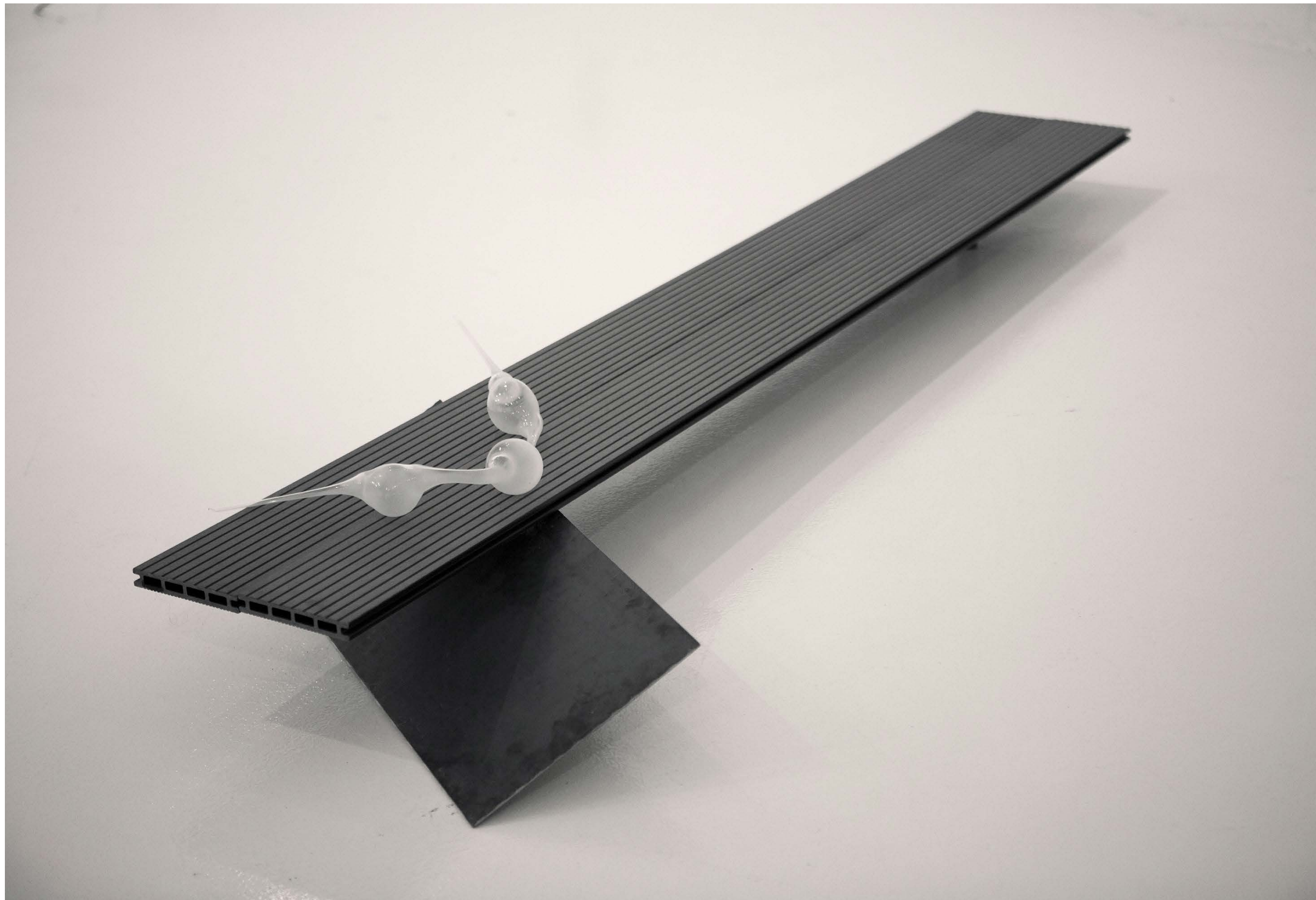
“The *Verni* installation presents a landscape comprising two types of materials with opposing qualities. On the one hand, the transparency and fragility of glass: solid, clear, clean and ancestral. On the other, used motor oil: a viscous, cloudy, toxic waste product. While glass is associated with artisanal manual labour, craftsmanship and knowledge passed down from generation to generation, oil is associated with the consumer society and industrial technologies in which operators have lost control over the entire process.

These two materials in *Verni* establish a relationship in which the fluid strains and tenses the solid, clearness receives and contains darkness and both force their rules on one another. The oil clouds the transparency of the glass with its viscosity, while, for its part, the glass acts doubly as a container for the oil: welcoming and shaping it, but also preventing it from expanding and isolating it from the outside.”

—Fragment of the exhibition text by Pilar Cruz



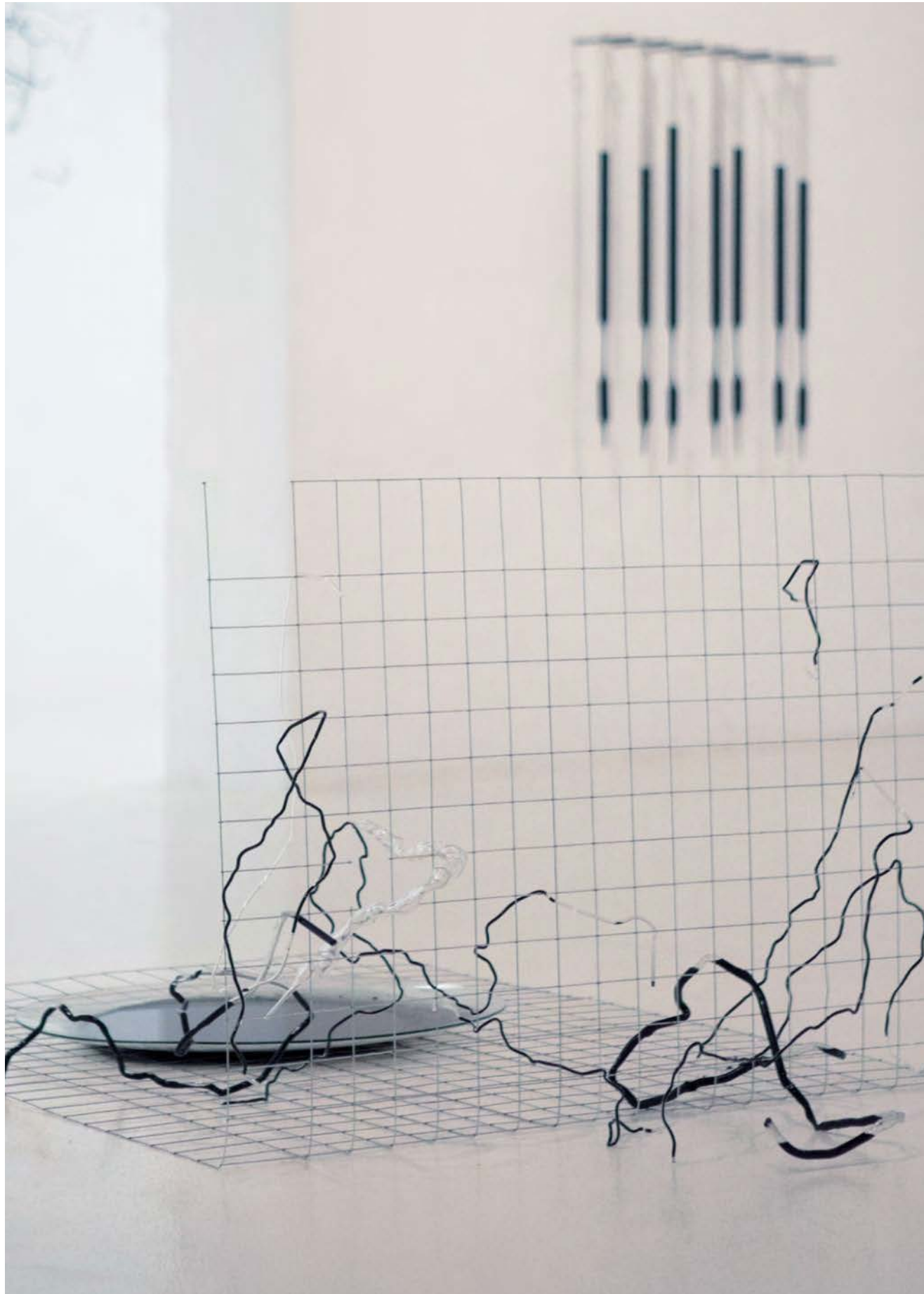
Verni (2019) exhibition view



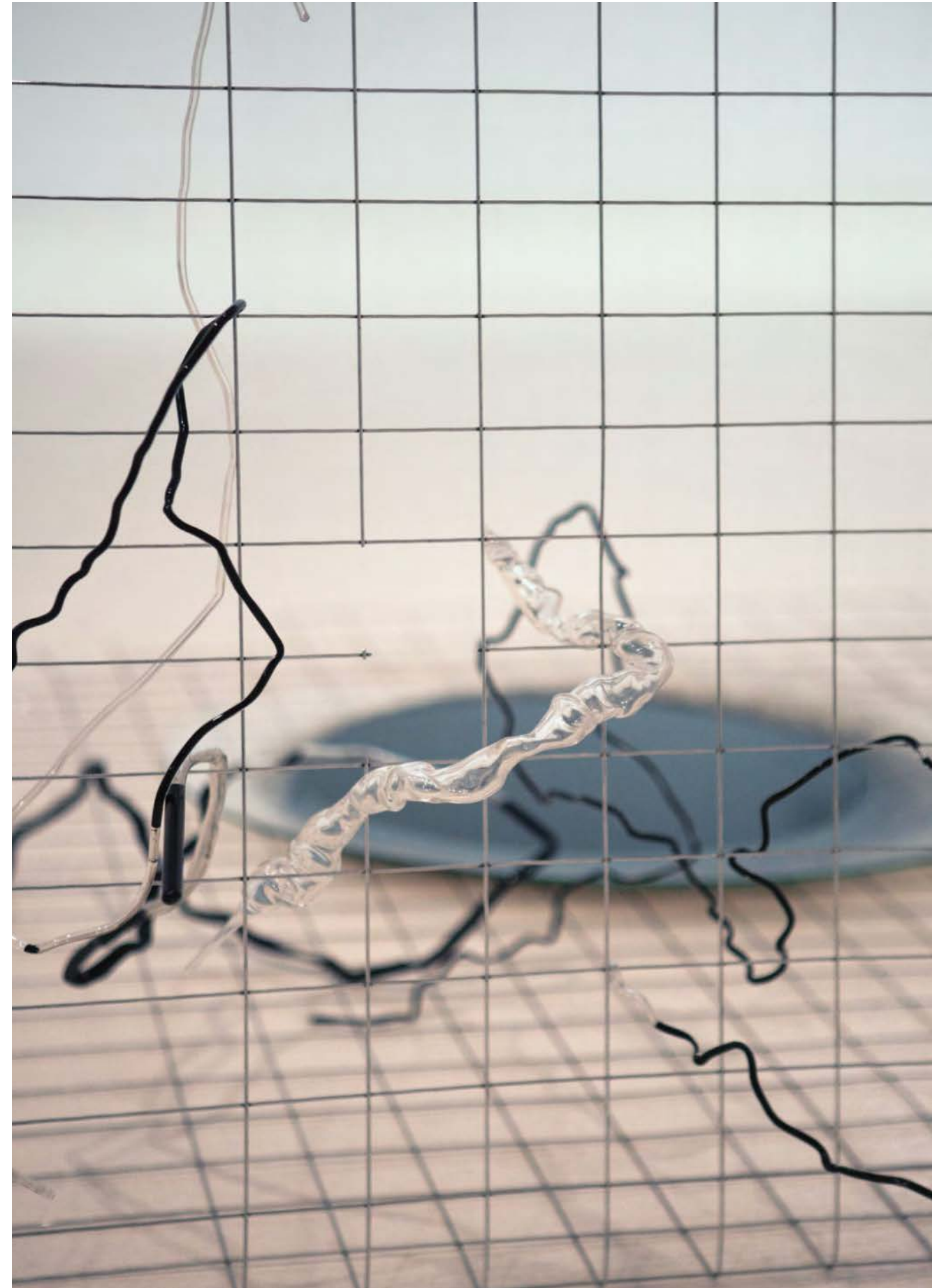
Verni (2019) exhibition view



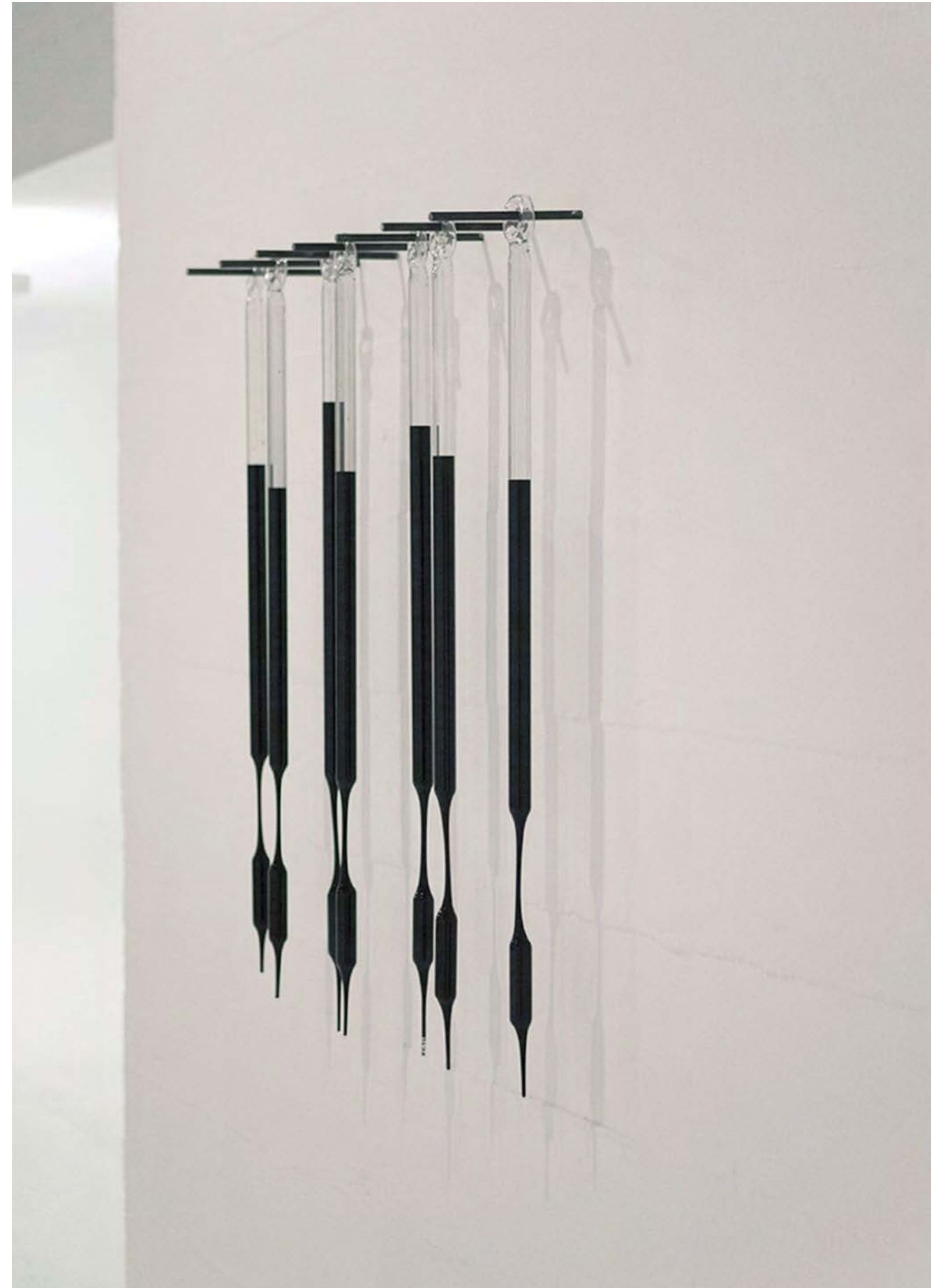
Verni (2019) exhibition view



Verni (2019) exhibition view



Título (año) vista



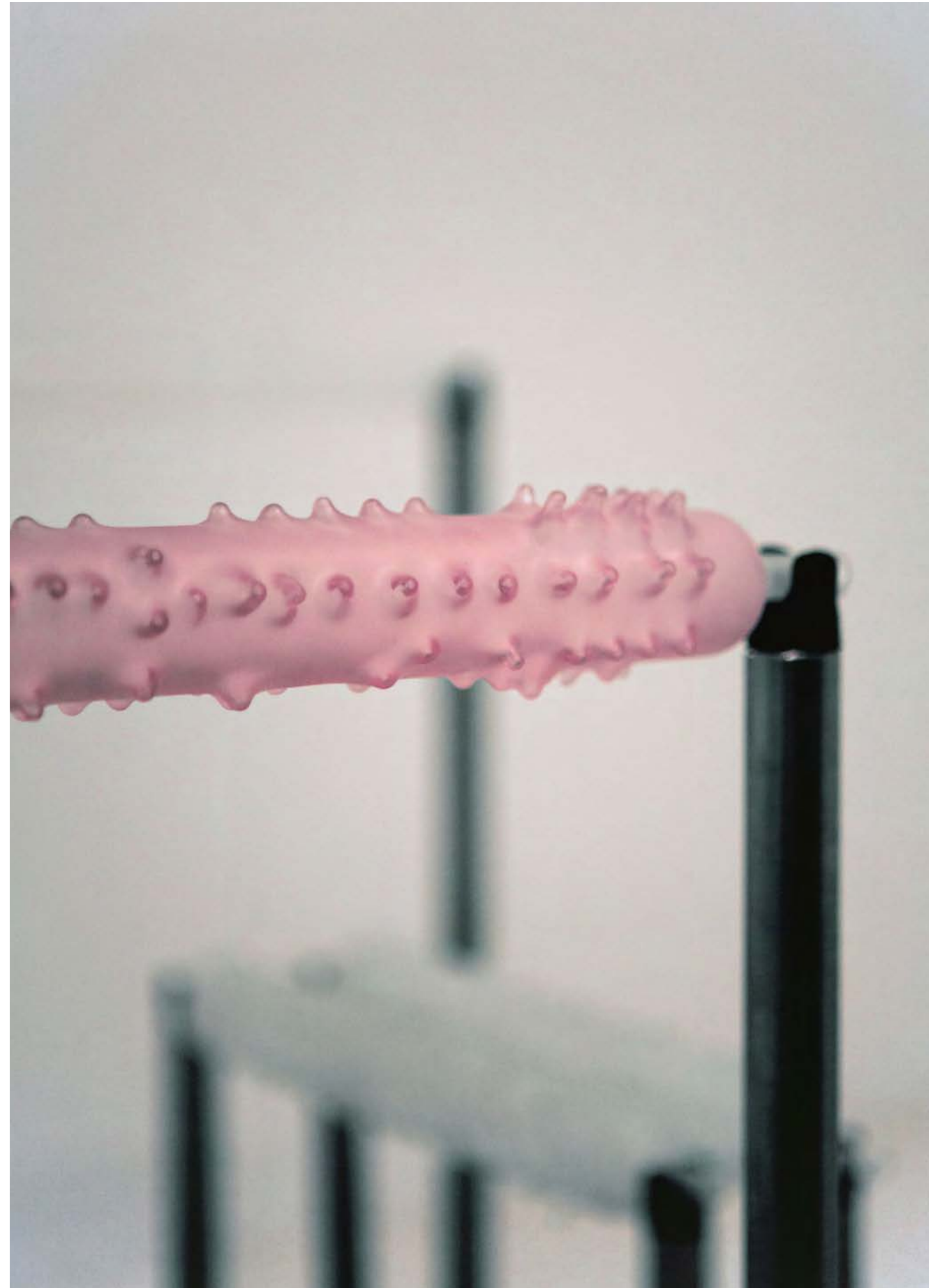
Verni (2019) exhibition details



Verni (2019) exhibition details



Verni (2019) exhibition view



Verni (2019) exhibition detail

FATA MORGANA (2019)



Fata morgana (2019) vista de la instalación

ADN Platform, Barcelona, ES

Curated by Oriol Fontdevila

Part of Real Beauty

“Lara Fluxà makes, with her *Fata Morgana* (2019), an intervention on the large window of ADN Platform. With the addition of a series of glass protrusions filled with water, Fluxà is able to bend the direction of light as it traverses the window, producing a set of refraction and diffraction phenomena that contrasts with what we usually perceived as external reality. Refraction is the cause of superior order mirages, the so-called *Fata Morgana*, that have historically aroused the attention of humans.

The mirages that Fluxà produces result in the invented projection of what exists outside the exhibition space. In this occasion, however, the eye encounters also multiple organic distortions that gain prominence. Windows enjoy a privilege status in relation to domesticity and the naturalization of the gaze in Western culture; it has also gathered around ensuing metaphors on the supposed immediacy of media. The attachment of these protrusions also seeks to bring to our attention the nature of the window as a kind of interface. Those mirages, therefore, make us consider the window as an opaque surface and natural sight as a mirage that we accept as real.”

—Fragment of the exhibition text



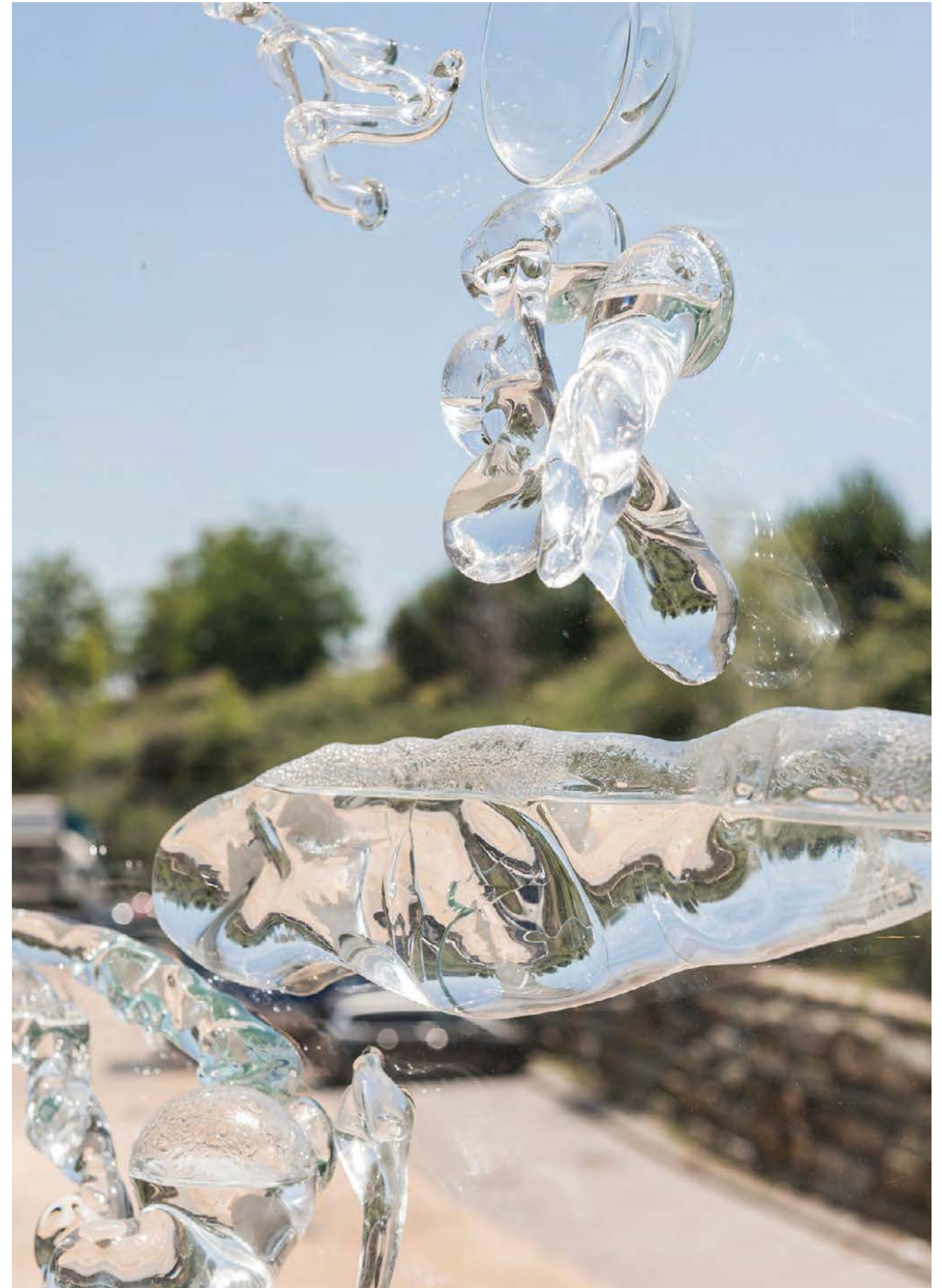
Fata morgana (2019) vista de la instalación



Fata morgana (2019) vista de la instalación



Fata morgana (2019) detalles de la instalación





Fata morgana (2019) vista de la instalación

CIRCULATORIA (2019)



Circulatoria (2019) detalle de la instalación

Dilalica, Barcelona, ES

Part of Space with Luz Broto, Elsa de Alfonso, Claudia Pagès, Aleix Plademunt y Pedro Torres

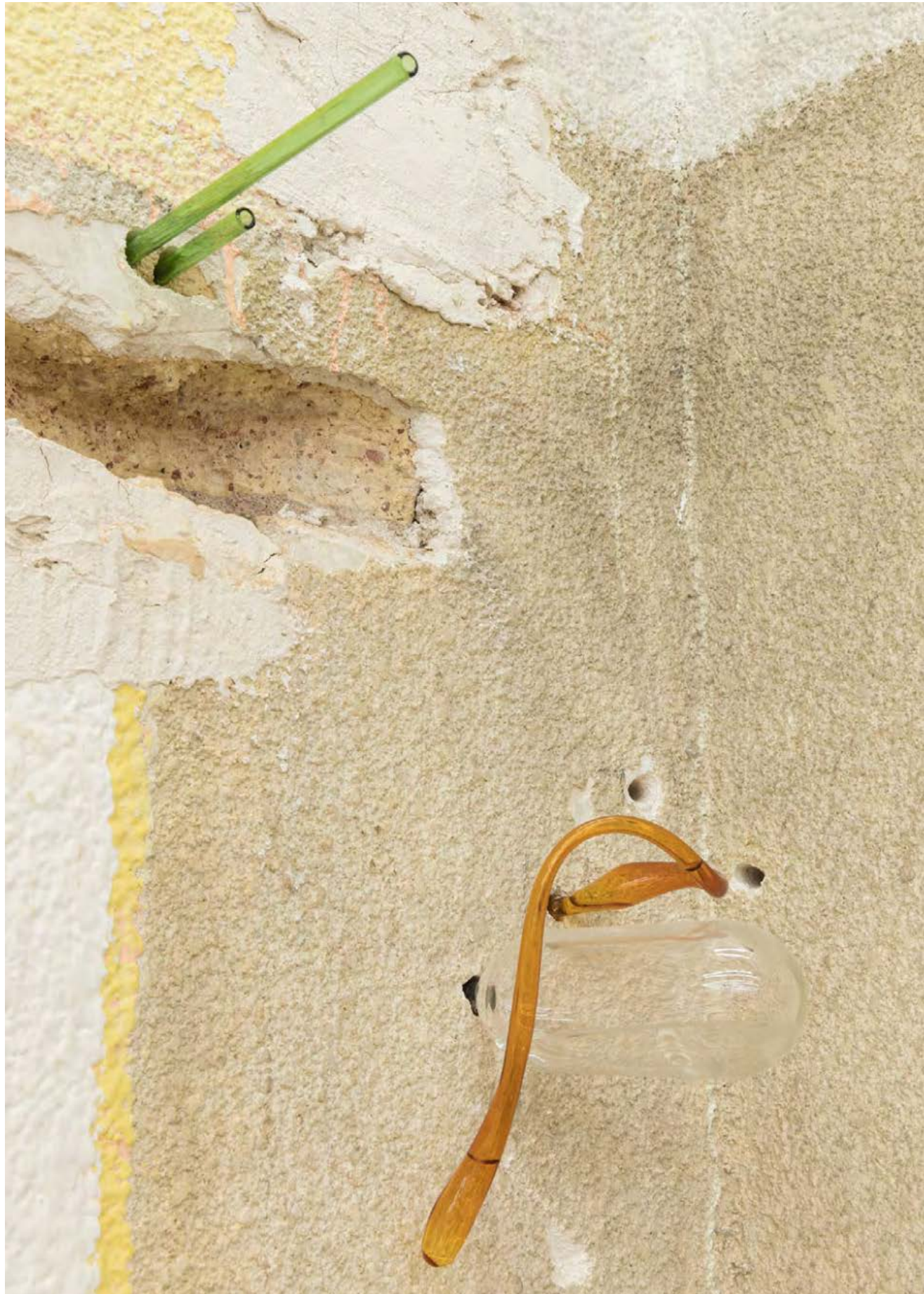
“Los artistas han entrado, visto, tocado o intervenido en los locales antes, durante y después de la reforma de la galería. Han tenido acceso al material que existía cuando se alquiló, al proyecto de remodelación, así como a otra información relacionada con el mismo para crear una propuesta específica para esta exposición. La conversación, a pesar de partir de la especificidad de un espacio concreto, se convierte en una reflexión más amplia sobre la importancia del contexto, el espacio arquitectónico, el cuerpo dentro del espacio, el material existente, la estructura y los sistemas que la estructuran, las funciones asignadas, la memoria, lo que se destruye, lo que nace y lo que se transforma.

Utilizando los agujeros que existían en las paredes, lo que Fluxà define como heridas, se rellenan con elementos de vidrio que salen al exterior para referenciar el espacio entre el interior y el exterior de este lugar herido.”

—Fragmento del texto expositivo



Circulatoria (2019) vista de la instalación



Circulatoria (2019) detalles de la instalación





Circulatoria (2019) detalles de la instalación

LARA FLUXÀ

(b. 1985, lives and works in Barcelona)

INDIVIDUAL EXHIBITIONS

- 2024 *Firefly*, Bombon Projects for Barcelona Gallery Weekend, Barcelona, ES
- 2022 *Llim*, Catalan Pavillion for the 59th Venice Art Biennial, Venice, IT
- 2021 *MALC*, Museo Es Baluard, Palma, Mallorca, ES
- 2019 *Delu*, ProjecteSD, Barcelona, ES
- 2018 *VERNI*, Espai 13, Fundación Joan Miró, Barcelona, ES
- 2016 *Dissolution is the best solution for pollution*, Centro de Arte Lo Pati, Amposta, ES
- 2015 *Getting around!*, Fundación Felicia Fuster, Barcelona, ES
- 2014 *Un-Balanced*, Capella de la Misericòrdia, Palma, Mallorca, ES
360º, Ses Cases Noves Cultural Center, Santanyí, Mallorca, ES
- 2012 *European Public Art Concept*, Museu Marítim, Barcelona, ES
- 2011 *188º*, Maneu Gallery, Palma, Mallorca, ES

COLLECTIVE EXHIBITIONS

- 2025 *La memoria es una corriente*, Galería Maior, Pollença, Mallorca, ES
Intenció poètica, MACBA, Barcelona, ES
Normopatías, Museo Es Baluard, Palma, ES
- 2024 *Turno de réplica. Cuestión de piel*, Patio Herreriano Museo de Arte Contemporáneo Español, Valladolid, ES
En diálogo: museo y colección, Museo Es Baluard, Palma, ES
- Premio Ciutat de Palma Antoni Gelabert de Artes Visuales*, Casal Solleric, Palma, Mallorca, ES
- 2023 *Tuercas. Una historia de ciencia ficción recluida en giros*, Galeria L21, Palma, Mallorca, ES
Meridiano Espíritu Fantástico, Bombon Projects, Corçà, ES
QUATTRO RADICI, Dimora delle Balze, Sicilia, IT
Liste Art Fair Basel, Basiela, CH
- 2022 *Atrapar la llum*, Museu de Sitges, Sitges ES
Fam, Espai Zape, Valencia, ES
Catch the light, Museo de Sitges, Sitges, ES
Jaleos y Manduca, CREA L'H, L'Hospitalet del Llobregat, ES
The object of the link, Casal Solleric, Palma, Mallorca, ES
Our garden needs its flowers, Art Center Tecla Sala, L'Hospitalet de Llobregat, ES
- 2020 *Becoming immortal and then dying*, La Capella, Barcelona, ES

	ARCO20, ProjecteSD Gallery, Madrid, ES <i>The moment before something happens</i> , ARCO20, IEBalears, Madrid, ES
2019	<i>Espacio</i> , Dilalica, Barcelona, ES <i>Real Beauty</i> , ADN Platform, Barcelona, ES <i>Secondary Affections</i> , Sala d'Art Jove, Barcelona, ES <i>ARCOLisboa</i> , Bombon Projects, Lisbon, PT
2018	<i>Softbodies, not ahead but inside</i> , Programa Ephemeral at SWAB Art Fair, Barcelona, ES <i>Fair JustMAD</i> , IEBalears, Madrid, ES
2017	<i>Immediate Present</i> , Sa Nostra Centro Cultural, Palma, Mallorca, ES <i>La Mer au Milieu des Terres</i> , Museo de Arte Contemporáneo Es Baluard, Palma, Mallorca, ES
2014	<i>Tabula Rasa</i> , Hilyaria Studio's Gallery, Tilburg, NL <i>Tabula Rasa</i> , MUU Kaapeli, Helsinki, FI <i>Tabula Rasa</i> , Museo de Arte Contemporáneo Es Baluard, Palma, Mallorca, ES
2013	<i>Memory</i> , Galería Lluc Fluxà Espai H.C, Palma, Mallorca, ES <i>Amazon III</i> , Xavier Fiol Gallery, Palma, Mallorca, ES <i>New Appearances</i> , La Capella de la Misericòrdia, Palma, Mallorca, ES <i>Premio Ciudad de Palma Antoni Gelabert</i> , Casal Sollerich, Palma, Mallorca, ES <i>Crossfire. Art and science in the spotlight</i> , Center d'Arts Santa Mònica, Barcelona, ES

RESIDENCIES

2021-22	La Panera, artist in residence at the <i>Radiació +++</i> program, Lleida, ES
2019-25	FASE, artist in residence, L'Hospitalet de Llobregat, ES
2017-19	HANGAR.ORG, artist in residence, Barcelona, ES
2016	Experimentem amb l'Art, artist in residence Barcelona, ES

GRANTS AND AWARDS

2024	Ciudad de Palma Antoni Gelabert Award, Casal Sollerich, Palma de Mallorca, ES
2022	Representing the Catalan Pavillion at the 59 th Biennale of Art of Venice, Venice, IT
2020	Beca OSIC Grant for the Research and Innovation in the field of Visual Arts, Generalitat de Catalunya, ES
2019	ACCA Award for the Best Exhibition of 2018 for <i>VERNI</i> at Fundación Miró, Barcelona, ES
2015	Sala d'Art Jove Award in the Landscape Intervetion field, Generalitat de Catalunya, ES
2013	Vila de Santanyí de Artes Visuales Award, first place, Santanyí, Mallorca, ES

- 2012 Fundació Felícia Fuster Grant, Barcelona, ES
- 2011 Certamen d'Arts Plàstiques Ciutat d'Inca Award,
first place, Mallorca, ES

COLLECTIONS

Colección Nacional de Arte, Generalitat de
Catalunya, ES
MACBA, Barcelona, ES
Es Baluard, Mallorca, ES
FRAC Corse, FR
Ayuntamiento de Palma, Mallorca, ES
Consejo de Mallorca, ES
Ayuntamiento de Santanyí, Mallorca, ES
Ayuntamiento de Inca, Mallorca, ES
Fundació Sorigué, Barcelona, ES
Fundació Vila Casas, Barcelona, ES

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